

features

Photo contest captures Behrend life

by Holly M. Lew
 Collegian Staff Writer

For all you students needing money to help pay those outrageous phone bills you just received, here's the chance to win \$50.

The Office of Student Affairs and University Relations is sponsoring the third annual Behrend Photo Contest, which is going on until April 10. A \$50 grand prize will be awarded and the winning photograph will be hung with those of the last two contests' winners, on permanent display in the Glenhill Farmhouse (Administration Building).

Ribbons will be given for second

and third place winners in all three categories: campus life, sports, and scenic, for both subdivisions, color and black-and-white.

You may enter as many photos as you like, as long as they are pictures of Behrend College and are at least 8" by 10". Entries must be brought to the Office of Student Affairs by 5 p.m., Friday, April 10. All photos become the property of Penn State-Behrend.

Dr. John Lilley, Art Costantino and a Collegian photographer will judge the entries on Wednesday, April 15 at 10:30 a.m. in the second floor Reed lounge, where the winners will be announced as well.

If you have any questions, ask Jamie Grimm, ext. 6212, or stop by the Office of Student Affairs.

Joel Miller lights up the Wintergreen Cafe

by Pat Schlipf
 Collegian Staff Writer

Behrend will be holding a dance on March 28. DJ Joel Miller will be providing the entertainment from 10 p.m. to 2 a.m. Admission will be free with an activities card, \$1 without one.

This will be Miller's fourth time at Behrend, appearing last time in August of 1986. With this dance, Miller will be close to celebrating his eleventh anniversary of disc jockeying (since April 3, 1976). Miller uses about six hundred records of assorted music for an appearance, but can actually use up to a couple of thousand. "In four hours' time I'll use about sixty songs, so why carry more than I need?" Miller said. Makes sense. He claims to have the largest audio and visual effects in the Erie area. Miller has a "flame-thrower" and "confetti can," but these will not be used in his performance. He has nineteen strobe lights, and an assortment of other lights including: revolving, oscillating, chase, pulse, rain (like laser but has a thicker beam and is not a laser), and flood. A fog machine will also be used. Another accessory that will be used is called a "skip frame." Miller describes the skip frame as a frame surrounding the turntable. "The Wintergreen Cafe has a weak floor and all the dancing and jumping upon it will cause some of the records to skip. This frame has springs in it and absorbs the shock so the records will not skip," Miller said.

Miller uses almost exclusively '45's, some LP's, no tapes, and no compact discs. Asked where he gets his records, his answer was, "I buy from the same place as you." He gets a discount for disc jockeying purposes of course, though. Later Miller is thinking about using actual lasers in his future acts.

From 1974 to 1977, Miller was a DJ on K-104 in Erie. He started disc jockeying for parties and events in 1976. He was the first to start this in Erie as a mobile disc jockey. He was rated by Arbitron as 1 disc jockey when he was on the air for K-104.

A Carver amp with two channels, broadcasting a mono signal will be used in Miller's show. This can emit up to a range of 550 watts. The mid- and upper-range speakers carry up to 375 watts of power. "The 1 name in mobile DJ's" is not an official rating, but is definitely upheld by popularity alone. Miller has gone through fifteen different sound systems, but now he just upgrades his system. He usually does about 250 events per year.

Setup will be at 8 p.m. and the dance will start at 10 p.m. in the Wintergreen Cafe.

MUSIC REVIEW

BLAH BLAH BLAH I CRY FOR LOVE

by Paul Miniger
 Collegian Staff Writer

Older, drugless, and a little less volatile, Iggy Pop is back. If you've never heard of him, it's probably because he has never had a hit. His obscurity is a product of the late seventies punk era. A time when walls were built to prevent punk music from reaching the pop music audience. Thus, his popularity was limited to cult status, where Iggy Pop reigned king.

Older punkers may remember him for songs such as "Dog Food," "Lust for Life," or the theme from "Repø Man." Those who have seen him in concert know him best for his phallic stage shows. Neither of which, however, launched him into pop stardom.

"Blah, Blah, Blah" is a noble attempt. First of all, because David Bowie co-wrote and produced the album. And secondly, because the album contains two potential hits: "Blah, Blah, Blah" and "Real Wild Child."

The combination of Pop and Bowie is a winning one. Whereas Iggy Pop is the king of Punk, Bowie is the king of successful marketing. Thus, he's probably the best remembered of the pseudo-punks. Nevertheless, their voices work well together. "Cry for Love" and "Shades" are good examples of the punk-Bowie harmony.

The two potential hits are exclusively Iggy Pop's, however. "Real Wild Child," which is the first track on the album, is a remake of the Buddy Holly tune "Wild One." If you saw Iggy Pop on Late Night, it is likely that you heard "Real Wild Child." You might have even caught a glimpse of his hyperactive stage endeavors. One can imagine "Real Wild Child" as being a credo for Pop's younger days.

"Blah, Blah, Blah" is the most upbeat song on the album. On which, the lyrics are joined with dubbed-in blah, blah, blahs. Sadly enough, "Blah, Blah, Blah" is more of an exercise in synthetic music than a true sample of Iggy Pop's talent.

As is most of the album. But sometimes you have to sell-out in order to sell albums. "Blah, Blah, Blah" may have released Pop from obscurity but it is, at best, mediocre.



The big decision: University Park or Behrend

by Lisa Hahn
 Collegian Staff Writer

Most students who apply to Penn State have a choice of going to one of nineteen campuses. The first two choices on most of the students' applications are usually University Park and Behrend College. However, some students are not happy with their choice, or have to change campuses because of their major. Here at Behrend there are many different reasons why students choose to go to U. P. after their freshman year, or why some students have come here from U.P. Whatever the reason or reasons, it is up to students to make the decision for themselves.

Lisa Mascari, a Theatre major, is a freshman here at Behrend and has been accepted to University Park for her sophomore year. She says she is going because "Behrend's curriculum doesn't offer me all of the courses I need for my major." When asked if she would miss Behrend she replied, "Yes I will, very much. I've made a lot of good friends and I have to leave them all behind because I'm

the only one that is going to U. P. as a sophomore." Lisa thinks that "U.P. will be a good and new experience, but Behrend has also been a rewarding experience. I've had a lot of fun here because I've kept myself busy between being a cheerleader and between my studies. However, I'm definitely looking forward to meeting lots of new people and the change."

Kathy Stumpf, a Nutrition major, is also a freshman here at Behrend. She has been accepted at University Park for her sophomore year and she is "...looking forward to going to a bigger school. I'll miss my friends that I've made here of course, but I'm looking forward to being there. I made the decision to attend U. P. because of my major. Behrend doesn't have the courses I need to continue my studies here." I asked Kathy if she thought that coming to Behrend helped her prepare better for the largeness and fast pace of U. P. She said, "I really don't think it made a difference in coming here first, but I don't

regret coming to Behrend. I think I will adjust well to the change."

Steve Merenick, an Agriculture major, is a freshman here and will be attending University Park his sophomore year because of his major also. Steve said, "I won't miss Behrend that much because it is too small for me. I'm looking forward to all of the things that U. P. offers, both course-wise and size-wise. I think I'll enjoy it there."

On the other end of the spectrum there are students at Behrend who have come here from University Park. Paul Duda, a senior Fine Arts Photography major came here after two and a half years at U. P. He chose to come to Behrend "Because I grew up in State College and I was sort of bored of being there. At U. P. I felt like a number whereas here I'm treated as an individual. Unfortunately I have to go back to U. P. for a year and a half to finish and I don't really want to. I really like it here."

Joe Pelick, a sophomore and currently in DUIS, also came here

from University Park. He "...always felt rushed and I think there are too many people there. There are too many grad students and teachers trying to change the school and the student. I was given tests for spelling in an advertising class and I just didn't agree with the way they did things. It's too small of a system for too large of a school. They are still running the school as if there were only a hundred students. I had three different counselors, and they told me three different things. My whole experience at U. P. didn't go too well. Behrend is better for me." Joe hopes to major in some type of Engineering at Behrend.

There will always be advantages or disadvantages in going to one campus or the other. It is up to the individual to make his or her own decision based on what is right for them. No matter what choice they make they'll find a friendly atmosphere at any Penn State campus.

"The Foreigner" a delightful knee-slapper

by Susanna Jalosky
 Collegian Staff Writer

The Behrend Studio Theater is topping off a great season with a most successful and current comedy, "The Foreigner". The show has been cast and work on the set is taking off once again, transforming our theater into another time and place.

This time, the theater won't have to travel far. The Foreigner, by Larry Shue, was written in 1983. This play has won rave reviews from The New York Post, The New Yorker, and Variety. Shue has been described as "raiding comedy's storehouse". He's definitely not new at writing seam-splitting comedies. He's also the author of such plays as "The Nerds" and "Grandma Duck is Dead". His plays have won the Obie award and Outer Critics Circle Award, as Best New American Play and Best Off-Broadway production.

The Foreigner is a delightful laugh at foolishness. The story is about a group of devious characters that must deal with a stranger whom they believe is unable to speak English. The setting is an interior of a fishing lodge in rural Georgia. Froggy, played by Dale Chappell, often visits the lodge and runs training sessions at

a nearby army base. This time he has brought Charlie, played by Wendell Bates, who is overwhelmed with fear when talking to strangers; so Froggy tells his group that Charlie knows no English.

Charlie inevitably overhears the juicy scoop on a two-faced minister, Reverend D. M. Lee, played by Bill Packwood; his pregnant fiancée Catherine, played by Tina Kierzek; and many others. With each scene the fire is fueled with more gossip until the hilarity comes to a hysterical climax. The "bad guys" fall and the "good guys" emerge triumphant.

This knee-slapper tops off a great season thus far consisting of the musical Two by Two and the drama Bury the Dead.

The show has been cast with even more familiar faces from our beautiful Behrend campus. Portraying Owen is Bob Quarture Jr.; Betty is played by Tracy Simmons; and Ellard is played by Erik Simon. Townspeople will be portrayed by Ray Appleton, Patrick Walter, Erin Cunningham and Vince Canella. Working behind the scenes are Jim Gruzca and Carolyn Korus, stage managers. Brenda Collins is doing the costumes. John Federnock and Todd King are working on props, Brian Diegan and D. S. Hughes on the set, Mike Tonini on lights and Tony Elliot is directing.



The cast of "The Foreigner" working on a scene. Seated from left are: bottom row, Erik Simon, Tracy Simmons; top row, Tina Kierzek. Standing from left to right are: Wendell Bates, Bob Quarture Jr., Bill Packwood and Dale Chappell.

Photo by Holly Lew